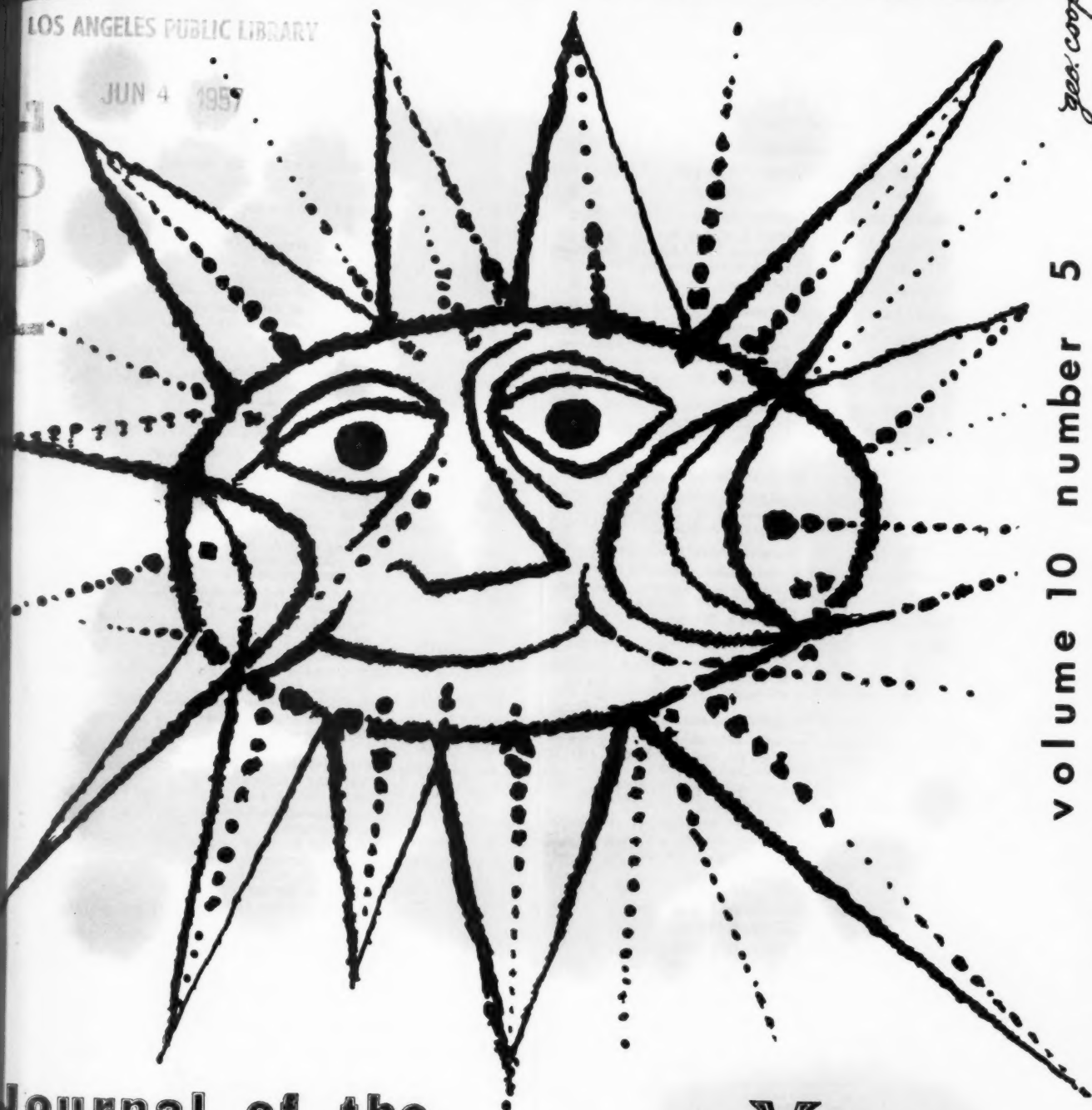


ART EDUCATION

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COVER DESIGN—GEORGE ALLEN COOPER

THE NEEDS OF THE TEACHER



KATHERINE REED

President S.A.E.A.

Assistant Professor Arts Education

George Peabody College for Teachers

Many articles have been written concerning—the place of the arts in the school; experiencing many materials; the core; integration; cooperation; influx of students; better school buildings; human development; in-service training; better record keeping and subjects of many interests and of great importance, but very few articles have been written concerning the needs of the teacher.

As we continue with our progressive systems, school improvements and better planned curriculums perhaps we should look more into some ways to strengthen and motivate the teacher for the oncoming duties. How can we get all of our teachers to realize that teaching the arts can be powerful and forceful and exciting? How can we have joyous, happy teachers making the profession more attractive to young people, so that they will want to enter the field of education?

In a recent conversation with a person who has occasion to travel and work with many teachers, I asked, "What is the teachers' greatest need today?" "An emotional uplift," she said, "teachers are doing good jobs against many odds, but too many are tired and emotionally depleted. They lack the thrill of spontaneous, creative ideas that come from joyous living and the feeling of success."

What can be done for the teachers?

First—encouragement and recognition of good work being done.

- By fellow-teachers encouraging each other by a courteous word or written note, which will help both sender and receiver.

- By students showing appreciation of the teachers' efforts through acknowledgement and small courtesies. Not being afraid of being accused of "Polishing the apple," or working for a grade, but saying thanks for learning received.

- By administrators with cooperative planning and giving the teachers recognized places within the school system.

- By principals and supervisors working together with teachers in an atmosphere of understanding fellowship and time for social enjoyment.

- By parents and community sharing the interest and responsibility for the education of children and giving the teacher a worthy place in their midst.

- By industry and community organizations making possible donations and scholarships for teacher travel and study. A continuation of Business-Education days of interchange visiting. Making possible funds for laboratory equipment, books, films and slides for more effective teaching.

Second—planning for physical, mental and spiritual enrichment of the teacher.

- By scheduling in-service free-time during school hours.

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THE NEEDS OF THE TEACHER

(Continued from page 1)

• By arranging program topics of living needs for the teacher:

Health Habits; Better Home Planning; Nutritional Cooking; Laundry Hints; Professional Attitude; Better Grooming; Leisure-Time Planning; Week-end Trips; A Religious Life; Abundant Living; Summer Study; Meaningful Trips; Stretching Finances; Good Books to Read.

The teacher needs to be recognized as a person. Let's give the teacher an Up-Lift. Perhaps this is trite and unimportant. I wonder! Let's invite more articles.

SYRACUSE CONFERENCE

An invitational "SYMPOSIUM ON CREATIVE ARTS EDUCATION" will be held at Syracuse University July 30-August 1, 1957 under the joint sponsorship of the School of Art and the School of Education. The principal speakers and their topics are: D. W. Gotshalk, Head, Department of Philosophy, University of Illinois, "A Philosopher Looks at the Arts"; Melvin Tumin, Associate Professor of Sociology and Anthropology, Princeton University, "Social Perceptions and Creativity"; Laura Zirbes, Professor of Education Emeritus, The Ohio State University, "The Contribution of Creative Education to Human Development and Fulfillment"; Robert Iglehart, Chairman, Department of Art, University of Michigan, "The Inconstant Child"; and Theodore Roszak, Head, Art Department, Sarah Lawrence College, "The Contemporary Arts."

The action program will be on "THE ENRICHMENT OF EDUCATION THROUGH THE ARTS" with Jerome Hausman, Assistant Professor of Art Education, The Ohio State University, as moderator. Active participation on this topic will be limited to the invited speakers; the symposium, however, will be open to all registrants of the conference. There will be no registration fee. Information, registration forms, and advanced copies of the conference program may be obtained by writing to Dr. Michael F. Andrews, Dual Professor of Art and Education, Syracuse University, Syracuse 10, New York.

Conference reports will be available in publication form sometime after the summer session.

SUMMER TRAVEL EDUCATION

At various times we have mentioned tours to various countries in the summer, some of which granted college credit. The Laborde Travel Service, 22 East 42nd Street, New York 17, N. Y., has a rather extensive listing of tours that would be of interest to teachers of art. The FASHION STUDY TOUR is sponsored by Syracuse University and the tour leader will be Frieda Curtis, author of "Careers in the World of Fashion" and "How to Give a Fashion Show." Others include the GRAND TOUR, FRANCE—UNIVERSITY OF CAEN in Normandy, DANCE, under the direction of Francia Bortha Perret, and many others including those by Elma Pratt under the "International School of Art." Printed information will be supplied upon request.

SUMMER STUDY

The Art School of Pratt Institute announces a new graduate program in art teacher education for the master of science degree to be offered the summer of 1957 from July 1 to August 9. Courses will be offered in "Creative Design Studio", "Photography Studio", "Art Education Materials Workshop", "Art Education Seminar" and "The Art Around Us". Applications should be made immediately to the Dean of the Art School.

WORKSHOPS

The 1957 CRAFT WORKSHOP at Gatlinburg, Tennessee will be held from June 10 to July 13 with half sessions scheduled for June 10-June 26 and June 27-July 13. The staff includes Kenneth Bates, instructor at the Cleveland Institute of Arts and author of "Enameling Principles and Practice". For information as to tuition and living expenses, write to Craft Workshop, University of Tennessee, Gatlinburg, Tennessee.

For information on the INTERNATIONAL SCHOOL OF ART WORKSHOPS scheduled for the summer of 1957 in South America, or Mexico-Guatemala-Yucatan, or Europe write to Elma Pratt, 22 East 42nd Street, New York 17.

THE NATURE OF CREATIVE ACTIVITY AS APPLIED TO CHILDREN'S ART



JOSEPH J. ORZECHOWSKI

Dual Instructor, Art & Education
Syracuse University

Creative activity is the process of growth, and growth is the product of this process. Growth is expressed in behavioral terms and is multiphasal though always expressed through and by an entity, the individual child or man. The senses are our avenues toward growth through their employment as perceptors of the world around us, and imagination discovers our interrelationships with this world which soon proves itself to be uniquely ours.

Our world is composed of experiences intermingling and transacting amongst each other. It grows through the accumulation and subsequent interminglings and transactions of new sensual percepts with those already a part of us, constantly changing according to these transactions. There are many ways of expressing our awareness of this unique world and our interrelationships with it. A graceful pirouette tells of a newly discovered coordination brought forth in a creative dance; a splashing stone yells defiance at a rushing river; and a smile sings of delight in discovering a texture. All signify stages in creative activity and indicate an individual in the process of growth.

Children's art requires a concept of creative activity expressly in the terms of the child. Too often it is true that the child is considered as the man in miniature confronting the same world but with a lesser background of experiences to cope with it. The last phrase alone makes the child's world different from that of the man, but that is only a part of it, for each child's world is uniquely his own, being perceived only by him in his own special way. This is especially evident in the younger child who talks and paints of "me", "me and my dog", "my daddy"; and this "me-ness" continues through life, for whatever we express, we express in direct relationship to us.

Children are creatures of curiosity. They wish to know what this is and why it is so, but they are not all curious about the same things, and if they should be, seldom is each curiosity of the same degree. These curiosities and the questions they instigate are the essence of creativity, and creativeness is a child's inquisitiveness expressed. A young boy discovers a bud on the brambly bush of roses that grows in the field near his home. Each day he visits the bush to find his bud in varying stages of blossoming until one morning in the place of the bud he finds a beautiful, yellow rose. The boy has grown and enriched his world through his curiosity toward the rose, but he has not been creative until he expresses his felt relationships with the rose. He may do this by running to tell his parents of the wonderment which has become a part of him, expressing verbally his discovery; or his expression may be through the medium of paints on a paper; and again, it may be through a dance-like skipping and jumping which the wonderment excites. In any instance, the creative activity is the behavioral, or outward, expression of an inward process. It is the expression of a felt relationship between the child and his experience.

It has been said and by many people that one cannot create out of a vacuum. He must have something to start with before he can react to and build upon it. The accumulation of experiences either actual or vicarious is the basis of all intellectual and creative development. Intellectual growth is the growth in understanding

of the abstract relationships in our world of experiences and depends upon the number and variety of experiences to which we are exposed. It is the intermingling and transacting among each other of these experiences which will in part determine a child's intellectual growth. The opportunities they will present to the child for growth in understanding through the seizure of abstract relationships are determined by the limits of the child's understanding. How well he can see these relationships, can never be changed since they are predetermined through hereditary processes. Therefore, though we can never improve the limits of a child's understanding, by bringing many and varied experiences to his world, we can aid him in developing to the best of his abilities within his personal limits.

People, and especially children, seldom if ever, experience the same world that others do. An ancient philosopher once said, "We never step into the same stream twice", and another quickly retorted with, "No, you are wrong. We never step into the same stream once". Before we can put our foot into the water we have looked at, it has passed beyond us downstream. This is true in life. People rarely experience the same thing at exactly the same time and under exactly the same circumstances, and if they should, each would perceive it quite differently. At the mention of the word "dog", I might think of a small pepper colored mongrel pup of my youth. Someone else may think of a large, gold, white and black silken haired collie, while you may think of a stubby legged, comical dachshund. To each of us this image would be "dog" because it is the dog, or a dog of our particular relationship. So it is with all of our experiences. As a child, one little boy may live in the country, roam the hills, smell the flowers, feed the chickens, experience all of the many things boys in the country can experience; and another little boy may live in a city, grow up beside huge grey stone buildings, ride in clanky, people filled subways, experience the many things a city boy can experience and never see a cow, a pig, or a covey of quail. One little girl may have eight brothers and sisters; another may wish she had one. One child can travel the world; another may never venture past a neighboring township.

Everybody's world is completely and uniquely his own, and a child's world is a smaller more controlled world than that of an adolescent and certainly more so than that of an adult. His is a relatively small, social climate, and his language abilities do not allow him to find a vicarious world as rich as that open to an adult. A child's world revolves around himself. His contacts with his world are sensual contacts. He sees a rose, touches a prickly skinned cactus, hears rain fall, smells musty earth, tastes a sweet black cherry; senses his world, and each experience becomes a part of him, some a more integral part than others because of the vividness and clarity with which they are perceived. Often-times many senses operate simultaneously and in support of one and another to produce a more vivid and clearer percept than any one could produce alone.

It is this perception of an experience that intermingles and transacts with the percepts of past experiences to produce an understanding, an awareness of the relationship of a particular experience to others and to the individual. As was stated before, to express this relationship is to engage in creative activity. Let us look at how this relationship is formed. It becomes quite evident that memory is important to our process for it enables us to recall our past experiences. Imagination, which Shakespeare calls "The divine spark which makes man the paragon of animals", next enters our process as a searcher among these recollected experiences hunting and selecting those which can abstractly apply to our newly perceived one and be synthesized into a new entity through the creative faculty of intuition. Mildred Landis calls intuition the power to call up experiences of the past, present and possible future to solve a problem of the immediate present. The three faculties, memory, imagination and intuition, when combined produce a process through whose exercise we gain understanding.

To express this understanding, we can employ many modes of behavior, each with its particular attributes. All modes of behavior are of the moment and can become permanent only through the use of an intermediary. The bodily movements of creative dance or play are lost

unless recorded on motion picture film. Words must be taped, recorded or written to have the ideas they present preserved in their entirety. A painter puts ideas on canvas, the poet or author on paper, and the sculptor chooses metal, stone and wood to act as his lasting conversant.

When we talk, we call upon carefully chosen abstract symbols of realities; words, which we arrange to best convey a personal thought greater than that evoked by any single word. We can make certain of these symbols more important than others by the inflection of our voice thereby allowing them to contribute more to the total meaning of the combination of the words with which they are associated. The author or poet arranges words on a written or printed page to best express his ideas, and he can occasionally create a new, more specific word if he establishes its meaning by using older more common words to describe it; and to emphasize this more specific word, the author can have it italicized or set in bold face type to indicate its importance to what he is trying to express. The painter or sculptor, the visual artist, likewise calls upon abstract symbols and composes them into a visual statement, an expression of his relationship to his world or a segment of it, only, unlike the poet or author, he need not be hampered by a conformity to certain set symbols of expression. The visual artist is free to search for and create new, more meaningful symbols, which will best express his concept or idea without the fear of not having them communicate with people who do not understand his verbal language. Art is the only universal language, being non-lingual and communicable with all who are sensitive to why its symbols have emerged. Rather than being non-communicant, these symbols will combine to form a more perfect instance of sensate discourse, for they will most truly express to and for the creator his particular relationship to what he is trying to put down on canvas or form through the space manipulations of a mobile or linear welded sculpture. Artistic symbols are personal abstractions expressing an individual's unique relationships to his world. Like the inflected or italicized words of the poet or author, the visual symbols can take on emphasis through the relationships of color,

size, shape, texture, or position.

A child creates symbols which best express his peculiar relationships to the world of his experiences to say only that which he wants to say and in relation to how he feels about what he is expressing. The child is a natural abstractionist able to give one the total feeling of a sea through an undulating blue line, a feeling of loneliness through an isolated spot on a great white sheet of paper, or a feeling of "alligator" through a green brush stroke with sharp white teeth. The child creates intuitively symbols which adults such as Picasso, Bracque and Klee work to rediscover as mature artists, for the symbols of children express clearly the ideas children wish them to express. As Daniel Mendelowitz writes in his book, "Children are Artists", "Children often identify an object by a unique differentiating detail". For instance, a circle can become a man by the addition of eyes, nose and a mouth; and this symbol can in turn become a jellyfish through the subsequent addition of wavering legs or a dog by means of a tail and single stroke legs. The essence is captured by the child and transferred to his painting to specifically symbolize that which he wishes to express.

In creating a picture, the child, like the artist Picasso, paints what he likes or wishes to express and then selects the symbols which will most faithfully transmit his expression. He does not arrange a still life of carefully selected color, size, line, texture and shape harmonies but reaches into his inner-self, his senses, to produce an expression of his senses, a reacquaintance with a perceptual experience. A child's expressed visual relationships are relationships of feeling not of design principles. Take for example a little boy who paints the bell on a fire truck twice the size of the truck and seems to concentrate all of his efforts on representing it while obscuring the rest of his picture. To him the bell is the most significant percept of a class visit to the local fire house, and he displays it as such. Others might find delight in the brass pole, or in trying on a fireman's helmet, or be enthralled by the composite sensations of a fire station.

Charles and Margaret Gaitskell in their book, "Art Education in the Kindergarten" states that

(please turn to page 19)

Giza Tapestries

A photo story with captions by Maryette Charleton, founder and former chairman of the Art Department, American University of Beirut.



Cairo architect, Ramses Wissa Wassef, has given Egyptian young people an opportunity to weave tapestries for over eight years. He is shown here with a tapestry woven by Fayek Nicola when he was eighteen years old.



This girl works quickly so her tapestry can be shown in an exhibition in Cairo.

A simple stone building within sight of the Giza Pyramids is the heart of existence for more than twenty-five Egyptian young people. Boys and girls of all ages come from the nearby villages to weave their own life ideas in this free and natural surrounding. A very real creative atmosphere is given them by a Cairo architect, Ramses Wissa Wassef. He also provides these eager young people with inexpensive looms and vegetable dyed yarns which he and his wife make themselves. There is no instruction given beyond the few basic weaving techniques. The young people have seen no other tapestries,



The boys and girls select their own yarn colors dyed by Wissa Wassef and his wife.



This simple stone building within sight of the Giza Pyramids is the creative center for the young people in the nearby villages.



Animals, plants, and trees are favorite subjects in the tapestries.

make no drawings or cartoons, and weave their own ideas directly always selecting their own colors. Some of the young people also work out their ideas in clay. Quite naturally the ducks, water buffalo, and palm trees which surround their place of work appear frequently in their work, as well as biblical and other themes.

Ramses Wissa Wassef, and others, have lent a number of the young people's tapestries to the **YOUNG ARTISTS FROM THE NEAR EAST EXHIBIT**, now being circulated in the United States by The American Federation of Art, 1083 Fifth Avenue, New York 28, New York. This exhibit was selected in the Near East by George Buehr, now Chairman of the Art Department at The American University of Beirut, and Maryette Charlton.



Wissa Wassef answers a question of one of the young girls who is observing one of her friends weaving.



This young boy prefers to work in clay which is also available.



Convention Photographs
By
William H. Milliken, Jr.



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ART AND THE ADOLESCENT

VINCENT LANIER

Associate Professor of
Education and Fine Arts
University of Southern
California

The Fourth Biennial Conference of the NAEA was held at the Hotel Statler in Los Angeles during April 16-19. Planned to provide the maximum stimulus for its participants, the convention made full use of the wide scope of art and art education activities and personalities, and the colorful environment of the Southern California area.

The 1957 convention continued the fine tradition of verbal presentation of past national meetings, and introduced a more intensive exploitation of visual possibilities. An hour long visualization composed of slides and film projected on three screens and accompanied by narration and music, described the adolescent. A visual state-

ment of forty-eight large panels presented significant aspects of the environment of the adolescent. Commercial exhibits, organized and prepared by a large committee of local designers, set a high standard of excellence in visual coherence and appeal.

A series of tours took visitors through a selected sampling of local schools, galleries, and offices of interest to teachers of art, and twenty-one workshops involving almost as many media, were held at the hotel and in various schools in the area. Ten seminars carefully investigated important segments of art education, while a stimulating varied array of speakers and panels explored, on both an individual and group basis, the adolescent and the role of the arts in his development.

Major addresses related to the conference theme were delivered by Dr. Viktor Lowenfeld, who received the association's tribute as art educator of the year, and Dr. Donald McNassor and Dr. John Goodlad representing the areas of education and psychology.

In addition to educational activities, convention entertainment was lavish and delightful, and as a social event the 1957 meeting proved most satisfactory.

The conference was very well attended by



Ivan Johnson, President
Olga Schubkegel, Hammond, Ind.



Alex Pickens, Univ. of Mich.
Harold Schultz, Univ. of Ill.
Howard Conant, N. Y. Univ.



Katherine Cardwell, Kansas City, Kan.
Rosemary Beymer, Kansas City, Mo.
Fred Williams, Wichita

members and non-members from all over the nation. Preliminary reports indicate a registration of at least fourteen hundred people. It is probable that subsequent analysis of registration materials will reveal that an appreciable number of those attending were non-art teachers, supervisors, administrators, and elementary classroom teachers. The convention was also a considerable financial success to the association, with income exceeding that of any previous meeting.

Over six hundred people were actively involved in planning and implementing conference activities. Leadership in this effort was provided by the NAEA officers and council working closely with the conference chairman and the coordina-

ting committee. John Olsen was the conference chairman. The coordinating committee was composed of Ida May Anderson, Vincent Lanier, Jack Stoops, Sister Magdalen Mary, Joseph Krause, and Wallace Olson. The deck officer representing the Ship was Roy Baughman.

The 1957 convention stressed the wealth of vital resources available in the southern California area, involving large numbers of local artists, designers, and educators. Its success underlined the national nature and significance of the association and once again provided the motivating power found in the intense and repeated exchange of ideas which only a large scale convocation of professional people can offer.

Ivan Johnson
Elizabeth Mack, Charlotte, N. C.
Dorothy Calder, Decatur, Ga.

Martha Allen, Montreal, Ala.
Harold Sutton, Tallahassee, Fla.
Emery Rose Wood, Fulton County, Ga.

F. Edward De Dosso, Minneapolis, Minn.
Ann Lally, Chicago, Ill.



THE RESEARCH COMMITTEE AND THE NATURE OF RESEARCH IN ART EDUCATION

MANUEL BARKAN

Professor of Art Education,
The Ohio State University and
Chairman Research Committee of the
National Art Education Association

The Research Committee is now completing its tenth year of work, having been organized as one of the original Standing Committees of the National Art Education Association in 1948. During these years, the role of the arts in education has become broadened and sharpened. In this perspective, art education today encompasses new and complex understanding for dealing with aesthetic experience in the visual arts as an educational medium. This changing scope suggests the need for discussion of the role of research in art education within the context of the responsibilities of the Research Committee.

The changing perspective and scope of education through the arts have been accompanied by developments in the conceptions of research in art education. Although these developments are the general result of the increased activity in research in many places, the Research Committee has participated in the activity and has contributed to the developments. As a result, they now provide an important vantage point from which to view both the nature of research in art education and the possible functions the Committee might perform in the future. What has been accomplished and learned about research in art education makes it appropriate, at this time, to look back in order to look ahead.

The tenth anniversary of the Research Committee is, therefore, an occasion to do more than merely report to the Council in the customary manner. It is a point in time when discussion

should also be addressed to the membership of the association.

The Nature of Research in Art Education

Research in art education is rather young, and any young enterprise creates problems by identifying new issues and stimulating new questions. This is not only true about young enterprises, but it is **particularly true about any research**. The fundamental purpose of research is to acquire new knowledge and to expand wisdom in order to improve practice. The acquisition of knowledge, however, through the mere accumulation of information is partial and inadequate. The expansion of wisdom includes the raising of new questions. These questions pertain not only to the application of knowledge to teaching practices, **but they are also directed at the nature of the knowledge itself and the research process through which it was achieved**. Expanded wisdom, therefore, hinges largely on the discussion of the nature of the questions being asked and the means used to seek the answers. Wisdom depends upon the nature of the questions asked **about** research as well as the nature of the questions studied **through** research.

Research in art education stems from the assumption that problems in teaching for involvement in aesthetic experience might be better understood to the degree that a clearer analysis can be achieved. Although the limits of our understanding are unknown, they are also unpredictable. But our present knowledge is always the frontier to new wisdom. Whenever understanding is pushed beyond its present limits wiser solutions to problems become apparent.

The quest for knowledge and understanding through research is a slow and painstaking procedure. This is particularly true about research in art education both because of the very nature of the aesthetic experience, and because of the complexities in the process of teaching art. Teaching others to become involved in aesthetic experience encompasses innumerable phenomena. Research into any of these must be guided by knowledge, sensitivity, humility, patience and creative ingenuity. One needs to have a feeling for the phenomenon that is being investigated and to be aware of which problems to touch and

which to leave alone. It is important to realize that research can provide the tools for expanded wisdom, but it can also distort. To avoid distortion, the researcher, among other things, must be continuously guided by the quality and character of the phenomenon he is investigating.

Any human phenomenon, and particularly the aesthetic, is so fragile and so delicate that a study of it **must** be approached with humility. Research seeks clearer systematic analysis but the emerging analysis that research creates must always be weighed against the quality of experience that people know. Research, therefore, often involves experimentation and error. Promising avenues sometimes prove to be unproductive in a direct manner, but they tend to reveal limitations that must be recognized and approaches that might better be taken. Information, in this sense, is not additive but knowledge is thus accumulated. The purpose of research in art education is not at all to create a "system" but rather to pay systematic attention to those problems that can be studied.

It is important to recognize here that research procedures do vary. Some are very statistical while others are not. It is significant that research in the behavioral sciences as well as research in art education itself are developing procedures to study and understand more about values, feelings and qualities of experience.

To a very high degree, research into the process of teaching art is analagous to the artistic process itself because both are engaged in creatively. Although there are clear differences, both rest on an experimental attitude; both require inventiveness and imagination; both are engaged in creatively. Although there are clear differences, both rest on an experimental attitude; both require inventiveness and imagination; both are oriented toward the unknown in order to make it more knowable; both are disciplined activities; both require extreme sensitivity to the nature of their characteristic forms, materials and tools; and, both depend upon deep identification with the particular problem at hand.

To continue the analogy, creative involvements in the arts do not always produce products of equally high quality, nor do creative involve-

ments in research. But, creative involvements in the arts always do produce new images, unique forms and heretofore unperceived configurations; and, creative involvements in research produce new insights into questions and new concepts for dealing with problems. **The results of creative involvements in the arts and in research are often unfamiliar because they are new. Both require familiarization, knowledgeable attention and sympathetic viewing in order to achieve appreciative understanding.**

For discussion about research in art education to be profitable, it must further be based on three essential premises: The **first** is that research raises questions about problems and about beliefs customarily based on faith in order to inquire systematically for more precise knowledge about a particular phenomenon. It is the very nature of research to raise questions in order to clarify problems so that knowledge can be expanded. Systematic inquiry is pushed to every possible limit to reveal as much as one can learn in an organized manner. The ultimate goal of research is to expand our capacity to predict—to discover the extent to which certain qualities of action will tend to produce certain kinds of effects.

The **second** premise is that research pays attention to the nature of the phenomenon selected for study and the degree to which it can appropriately be identified for investigation. Sensitivity to the nature of the phenomenon under study helps the researcher to avoid imposing a "system" upon those aspects of behavior in teaching and learning which are unpredictable in our present state of knowledge. It is here that the limits of predictability must be guarded by sensitive and informal discussion and criticism. Lacking such safeguards, research can run the risk of overshooting its mark and indeed distorting the phenomenon that is under study.

The **third** premise is that research techniques employed in an investigation are applied experimentally and tentatively with attention given to their suitability for inquiring into the particular phenomenon. The selection of procedures harmonious with the nature of the phenomenon are critical to the conduct of productive research.

Here again, the analogy between the creative

involvements in the artistic and research processes can serve another purpose. The artistic process results in a product which is open to view in the same way as the products of research are made available for review. The significance of an artistic statement hinges on its meaningfulness to others who are sensitive to artistic language—its manner of commentary, form and structure. The significance of research hinges on its meaningfulness, when examined for its design and attention given to the nature of the problem that was studied. Through an understanding of the idiomatic language, form and structure of research, the reviewer discovers whether sensitivity to the phenomenon was embodied in the investigation.

Products of the artistic and research processes are submitted to public view, and **both kinds are justifiably judged by those who can "read" the language of each.** Sensitivity to the language of research also detects the genuine, even if it be different, so that one can achieve new wisdom through the knowledge thus obtained.

The conduct of research in art education during the past ten years has revealed some differences in points of view and approaches to the task. These differences are largely within the realm of interpretation given to the phenomena under study, and in respect to the appropriateness of certain research methods for inquiry into a particular phenomenon. These differences are healthy because they encourage fruitful discussion and debate among those engaged in research and those who are not. Such debate often leads to a synthesis from which speedier progress can be made.

The nature of research in art education as now perceived was hardly possible ten years ago. Although its development has not been a product of the Research Committee, the history and experiences of the Committee have had a distinct bearing upon it. Indeed the functions of the Committee have been guided and should continue to be guided by the evolving nature of research into the teaching of art.

Functions of the Research Committee

During the past ten years, the Research Committee has performed various functions. The most

obvious are its publications.* Less known are the Committee's service to members requesting information, and counsel regarding the conduct of particular research activities. Least obvious, but perhaps of greatest importance for the future, are the discussions within the committee as it has been carrying through its responsibilities.

In 1955, the Council of the National Art Education Association approved a statement of functions recommended by the Research Committee. Included were: 1) Coordination of the activities of the National Research Committee with the activities of the Research Committees of the regional associations; 2) Development of a clearing house about research studies; 3) Encouragement of research; and 4) Publication of research. Each of these, except the first, is already in varying degrees of implementation. The first needs new attention and the others require continued effort.

In addition to the above, there are at least two more specific functions that should be considered by both the Committee and the Council: 1) the conduct of research clinics at our national conferences; and 2) the development of a new publication.

A series of clinics on research as part of the program of each national conference would offer more direct assistance to those interested in learning more about engaging in research. The encouragement of research depends on reviewing problems in order to learn more about what is involved in conducting it.

The development of wisdom depends on continuous discussion at the frontier of our present state of knowledge, and we have no instrument to serve this purpose. **Art Education** performs an admirable function in discussing important but general issues in art education. Our biennial yearbooks on research report on selected significant studies. We, however, lack a semi-annual or annual publication of modest propor-

(please turn to page 20)

*"As An Art Teacher I Believe That . . ." *Art Education* (March-April 1949).

Edith M. Henry, "Evaluation of Children's Growth Through Art Experiences," *Art Education* (May 1953).

Manuel Barkan, Ed., *Research In Art Education*, 1954 Yearbook of the National Art Education Association.

Manuel Barkan, Ed., *Research In Art Education*, 1956 Yearbook of the National Art Education Association.

ART EDUCATION IN THE CURRENT CURRICULUM

EDWARD C. WATERMAN

Chairman, Art Department
Uniondale High School

Pedagogically speaking, creative or artistic expression has been one of the most important discoveries in this century. We are increasingly arriving at the realization that in all children, nay, all humans, there exists the potential for such expression. We are no longer concerned with the art **product** alone in considering it as an end in itself, but also with the **process** or the means to the end, namely, creative activity. Creative activities provide children with ways for developing into emotionally matured men and women who are so desperately needed to understand and cope with the problems of contemporary civilization.

This creative potential in people has, without a doubt, always existed. It has only been in recent years, however, a concern of education, for only in recent years has there been a need for such activity. This need finds its importance in the fact that our twentieth century world has fostered a condition where it is extremely difficult to maintain our dignity and integrity, our wholeness and stability, and above all, our individuality. Undoubtedly, there are many reasons for our present state of semi-organized chaos. Two of the major reasons are manifested quite clearly and can be clearly defined.

The first reason is the present state of world tension. "Everywhere", says Edwin Ziegfeld, "there are feverish preparations against a war we hope will not be fought and a large part of our money and energies is diverted into channels for enormous destruction. Never before have the demoralizing effects of uncertainty and the disintegrative effects of tension been so widely prevalent". Of a pervasive quality,

everyone is directly or indirectly effected by the efficacious conditions and forces of our times, and youngsters, although not quite understanding the formulating issues, are particularly sensitive and profoundly effected by these existing tensions.

Secondly, the great impetus gained by technology and mechanization is a course for man as a producer to lose much of his dignity through the division of labor and the assembly line where neither the beginning nor the end product of his endeavors is seen. In mass production, the part played by any one individual is so insignificant that pride in the production of a product can hardly exist. Also, as the consumer, a person purchases and uses articles which are mass produced and are the same the world over; he loses his individuality and becomes a tiny cog in the huge machine.

A by-product of science and technology is materialism; its principal source, the scientific method, while critical and precise, is immeasurably valued in dealing with matter. Its worth is doubtful when dealing with men. For man does not alone add up to the sum total of his chemical and physical parts.

To balance this analytical method of science we need the synthetic method aesthetics; to balance the machine, impersonal and insensitive; we need creative expression in education or, more correctly, creative education. Creative education can be found in any part of the curriculum, but special claim is placed on behalf of the visual arts where the answers cannot be found in the back of the textbook but lend themselves favorably and directly to exercises of the imagination, and to the development of confidence in one's own power to make and express.

Through this creative expression, one can clarify the world and his relation to it. Through dealing with things of the senses, he himself becomes sensitive and emotionally mature with an appreciation of human values and feelings.

Man works with **quantities**, and thinks objectively, but he also works with **qualities** and thinks subjectively.

The creative artists of tomorrow are being led and moulded by the creative teachers of today.

PROFESSIONAL NEWS

PAULINE JOHNSON

Associate Professor
School of Art
University of
Washington
Seattle



As mentioned before in this column, only through the support of the regional and state bulletin editors can news of interest to art education be transmitted to all the membership. If your state association has a news letter of some form, the Professional News Editor would appreciate being put on the mailing list.

REGIONALS

The March issue of the newer and more attractive EASTERN ARTS ASSOCIATION BULLETIN contains two articles by college students in art education on "Prospective Teachers Look at the Child and His Art" and "An Approach to Motivation in Art Education", as well as one by a new teacher entitled "Reflections of a Young Teacher". "The Role of the Art Teachers in the Elementary School" by Robert Doris, coordinator of the Arts at Hanover Park High School, Hanover, New Jersey, completes the issue.

The March issue of the WESTERN ARTS ASSOCIATION BULLETIN is devoted to the theme "Living Space" and includes an excellent article by Buckminster Fuller entitled "The Comprehensive Designer". Fascinating is the word to describe the article by Carolyn and Jim Howlett "The Fable of Our Stable" accounting their purchase of a part of the Coonley estate designed by Frank Lloyd Wright in 1908.

The November 1956 issue of the EASTERN ART EDUCATION ASSOCIATION bulletin which was designed to give a picture of television activities in the Eastern Arts area was so well received that an additional printing of 400 copies was necessary. The May issue of the Bulletin will

be devoted to a review of the best research currently being conducted within the ranks and will be titled "Research in Art Education."

The E.A.A. still has available copies of research bulletins mentioned previously in this column as well as the 1952 and 1954 yearbooks. The monthly Bulletin is available to non-members at fifty cents a copy. For a more complete listing of topics on all of the above-mentioned publications, write to the Eastern Arts Association, State Teachers College, Kutztown, Pennsylvania.

STATE NEWS

MISSOURI: The MISSOURI ART EDUCATION ASSOCIATION held its Annual Spring Conference March 7, 8, and 9 in Columbia.

INDIANA: Members of the INDIANA ART EDUCATION ASSOCIATION met in Chicago on March 8 and 9.

OREGON: The OREGON ART EDUCATION ASSOCIATION held a "Meet the Artist" program March 14 and 15 in Portland.

MONTANA: Alfred W. Humphries was recently appointed State Supervisor of Fine Arts for Montana.

CALIFORNIA: The NORTHERN CALIFORNIA SECTION of the Pacific Arts Association held its annual spring meeting at the Santa Rosa Center of San Francisco State College, Santa Rosa, California on May 4. The theme of the meeting was: "Who Plans Our Schools?" (Do We Want What We Need or Need What We Want?).

MARYLAND: The MARYLAND ART ASSOCIATION held its fifth Annual Spring Workshop meeting in Hagerstown on March 29 and 30.

The ART DEPARTMENT OF THE VIRGINIA EDUCATION ASSOCIATION held a very successful meeting last fall at which time the main address was delivered by Dr. Melvin Tumin of Princeton University. Helen Cynthia Rose, Supervisor of Art Education, at Richmond, was elected president.

The MARYLAND ARTS ASSOCIATION again sponsored the Maryland Art Career Week on April 1 through 7 for the purpose of focusing attention on the opportunities for careers in art.

CONFERENCES

A meeting of significance took place at the College of Idaho in Caldwell with the cooperation of the Department of Education and the Department of Art, at the end of March. The conference was entitled "IDAHO ART SYMPOSIUM" however the outcome was the creation of a new STATE ART ASSOCIATION for Idaho. Congratulations are in order to those who planned the excellent program as a setting for launching the new state association. Robert Max Peter, chairman of the Division of Fine Arts at the College of Idaho was program chairman. Mary Kirkwood, chairman of the Art Department at the University of Idaho spoke on "Art and Creative Action". Dr. James Martin, head of the Department of Philosophy and Religion at the College of Idaho gave an address on "A Search for Truth in Art".

A special conference on art education at the FESTIVAL OF CONTEMPORARY ARTS was held at the University of Illinois in Urbana, March 16.

A meeting of the NATIONAL COMMITTEE ON ART EDUCATION of the Museum of Modern Art was held at the University of Michigan April 4, 5 and 6, based on the theme "Education and Imagination".

CURRICULUM

ART TEACHING GUIDE. This is the title of a new booklet presenting an overview of the Creative Art and Craft Program from Kindergarten through grade fourteen in the Chicago Public Schools. One of these guides was printed for every teacher giving instruction in Art in the Chicago school system—a total of 12,000.

EXHIBITIONS

A spectacular exhibition of colorful paper structures varying from gay animals and birds to streamers and banners, and beautiful abstract forms, was featured during the national conference in Los Angeles at the American Crayon Company Pacific Coast Studio remaining until the first of June. From there it goes to the New York Studio at Rockefeller Center for six weeks. The two talented artists responsible for these inspired creations are Mrs. Hazel Koenig and Mrs. Ayleen Moseley, instructors in the Children's Creative Art Classes at the University of Washington. Teachers will find a real source of inspiration for their work with children from seeing these examples.

IOWA CONFERENCE

The 27th ANNUAL IOWA HIGH SCHOOL ART EXHIBITION AND CONFERENCE, sponsored by the School of Fine Arts, The Department of Art, The Extension Division, and The College of Education of the State University of Iowa, and organized for the high school art teachers and students of the State of Iowa, was held this year on the 26th-27th of April.

The Conference was addressed by Professor C. D. Gaitskell, Provincial Director of Art, Ontario Department of Education and Vice President of the International Society for Education through art, and by Professor Leo Steppat, sculptor and Professor of Art at the University of Wisconsin.

There was an exhibition of works by Iowa high school students and one of paintings by French school children. In addition, there was a program of recent art films.

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BOOK AND FILM REVIEWS

New Horizons in Color by Faber Birren. New York: Reinhold Publishing Corp. \$10.00. 200 pp., 8 1/2 x 10 3/16. 150 illustrations.

Mr. Birren's preferred interest, as stated in the preface of this latest attractive and readable volume is "in the realm of human vision, emotion, and psychology. If there has been anything unique in my endeavor," he says, "it has centered around an attempt to find new values for color to aid human efficiency and well-being, to contribute to human comfort and to control human moods." In this area he has been, and still is a pioneer devoted to the use of color as a dynamic and essential force in modern life.

This book,—what with its eighteen chapters ranging from problems of illumination in home and industry, through ancient symbolism and mythology as related to architectural color, to the electromagnetic spectrum and the several systems of color organization in current use,—is suggestive and provocative rather than exhaustive and analytical. One could wish that somehow, by some miracle, there could have been more color to look at (there are only six pages) at the same price! Still, there is no denying the value of having on one's bookshelf a single volume that presents so many facets of a subject still dimly understood.

(H.C.M.)

How to Stencil and Decorate Furniture and Tinware. From the Ronald Press, 15 East 26th Street, New York 10, New York. Nancy Richardson. \$6.00.

Apparently this is a highly specialized art and requires a particular kind of approach and technique. The designs suggested are all highly traditional, being the type used on Early American furniture. While this may be a happy outlet for some stifled housewife it is hardly the thing to appeal to the art educator who is seeking to avoid just such pattern copying and unimaginative sources for hand work.

ART APPRECIATION FILMS

THE JOLIFOU INN 11 min. Color Rental \$6. Sale \$110. Analyzes paintings of Cornelius Krieghoff, Dutch artist who painted French Canadian life of 100 years ago. (NFB Production)

WINDOW ON CANADA: AN INTERVIEW WITH NORMAN McLAREN 31 min. Rental \$12.50. Sale \$135. Norman McLaren explains and illustrates some of his techniques which he used to achieve certain effects as seen in his films: LA-HAUT, SUR CES MONTAGES, C'EST L'AVIRON and BOGGIE DOODLE. (NFB Production)

A FUTURE FOR THE PAST 30 min. Rental \$9. Sale \$125. Sheldon Keck, chief restorer of the Brooklyn Museum, demonstrates cleaning and restoring valuable paintings. A film all students should see.

VELAZQUEZ 15 min. Color. Rental \$12.50. Sale \$150. Photographed at the Prado Museum. Some of the artist's major works are shown. There are close-ups to show detail of the artist's skill.

OPEN WINDOW

Technicolor 18 min. Rental \$12.50. Sale \$195.

This outstanding film makes a journey through the countryside of five lands as their great painters have seen it during five centuries (fifteenth through nineteenth) of the development of landscape painting in Europe.



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Signatures and Trademarks. From Watson-Gup-till Publications, Inc., 24 West 40th Street, New York 18, N. Y. Rand Holub \$2.75.

Here is an unusual little book that might be of value to the teacher of lettering and commercial art. While every day we see a number of signatures and trademarks attached to the products we buy or on the windows or stationery of the stores we patronize it hardly occurs to us that someone must design them. The author shows us a number of rough sketches which have been made preliminary to the final choice and execution and it is a valuable experience to see which have been eliminated and why. He also explains some of the characteristics he has tried to give each rendering to make it representative of the type of company or store for which it was made. The book is attractively designed and the spiral binding makes it convenient to handle, as well as adding to the appearance.

Water Color Painting Step by Step. Arthur Gup-till \$5.75.

For the beginner who needs some basic techniques in the rather tricky art of water-color this book might be the answer. The section on paper stretching is excellent, and there are some tips on color selection and the buying of paper, etc. that are valuable. A final chapter in the book presents several water-colorists giving an analysis of their approach to the art. As with all "how-to-do it" books of this type the reader must make selection of the offerings and use what he feels is needed, supplementing his background with a variety of resources and examples. The basic processes and equipment needed for this field are, however, exceptionally well explained in this book and the reader is not overwhelmed with a vast amount of information that he feels discouraged from the start.

The Landscape Painter's Manual. Harry Leith-Ross. \$3.95.

In intent, purpose and content this book is similar to the preceding one. It offers the beginning painter an idea of what materials to purchase, some idea of color and composition, choice of subject matter for the painting, and some words of encouragement that the beginner is likely to need. While something of this sort is undoubtedly needed one wishes that the writers would include a greater variety of approaches in the illustrations, and use some examples of primitive or abstract painting. All of these publications from this particular company are attractively bound and nice to handle, printed on good paper.

Sketching and Painting Indoors. From Studio Crowell Publications, 432 Fourth Avenue, New York 16, New York. Percy Bradshaw and Rowland Hilder. \$6.00.

Here are some ideas of what to sketch when the long winter months prevent outdoor work. Various approaches to techniques are explained and some interesting discussion as to where to look for ideas are given. Once again it is a helpful book in its discussion of materials and technique but it, too, places an almost painful emphasis on a realistic approach.

New Films: A Walk With An Artist and the White Whale Makes Another Appearance Eye of An Artist. International Film Bureau, 57 East Jackson Boulevard, Chicago 4, Illinois. 16mm color, sound. \$175.00.

The problem of how to help students develop a sensitivity and responsiveness to the physical environment around them is, of course, a major consideration of every art teacher from kindergarten to college. We are all acquainted with the familiar plaint "What shall I draw?" With school rules and large classes preventing many of us from taking groups on sketching or outdoor painting trips where we can actually work from nature, many of us are forced to resort to plenty of talk or the use of visual aids in the classroom. Fortunately there are a number of fascinating and colorful new films and slides to help in this area.

In this interesting new film we are taken on a stroll with an artist as he walks across a fall landscape in search of ideas and stimulation for new paintings. We investigate a tumble down old farm and with the artist study the subtle textures in the worn-out old buildings, see interesting special relationships in the building planes, and come to sense something of the characteristic atmosphere of this particular place. Finally we are shown a few samples of the artist's work to show how he has made use of his observations.


There is a quiet, leisurely pace to this film that suits its purpose, and which is hard to find in many of our recent films. It is suitable for a wide range of viewers and while it is not a spectacular film it seems to be one that might provide the quiet kind of inspiration that might be just the thing to help some student see the possibilities in the common objects around him. We will always need and have the violent, the spectacular, the unusual in art as one facet of nature and our own emotions, but we need also to consider the ordinary, serene, and subtle aspects of our surroundings as a basis for art expression. There seems to be a real need for this type of film and it is highly recommended.

Moby Dick. Contemporary Films, 13 East 37th Street, New York 16, N. Y. 16 mm sound, color film, 30 minutes. Sale: \$250.00. Rent: \$25.00.

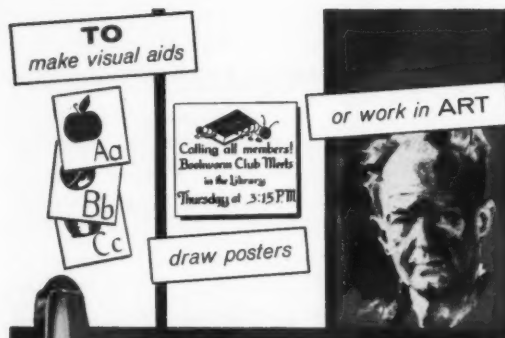
As a contrast to the preceding film here is one that, far from being quiet or leisurely, is exactly the opposite in its emphasis on the emotional, the colorful, the spectacular and the dramatic. With a renaissance of interest recently in the stormy career of Captain Ahab and his whale we are familiar with the violence and moodiness of the story, the bizarre personalities featured in it, and the philosophical content of the plot. This film, however, has something unusual to offer which makes it suitable consideration in these pages. The story is presented without living actors but by means of over three hundred drawings executed by Gilbert Wilson over a period of eight years. Passages from Herman Melville's book are narrated by Thomas Mitchell as the camera moves us among the drawings. Those who have seen other films of this sort done without actors know that a great deal of emotion and action can be achieved with a technique of this sort if the camera is cleverly used, and a feeling of violent action is certainly sustained in this attempt.

The film produces a powerful impact since the subject matter of the story naturally lends itself to the exaggeration which the artist can attain more easily over the more limited possibilities of the human actor. The drawings are striking, varied, and beautifully rendered. The film company releasing the film calls it a "remarkable blend of literature, film, art, and music". While it is an unusual and dynamic experience for the viewer, it is a difficult film to categorize and this may limit its sale. The educator working within a certain subject area and with a limited budget for visual aids may want something more specialized.

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THE NATURE OF CREATIVE ACTIVITY

(Continued from page 5)

"... art implies, among other things, a continual seeking after the meaning of man's relationship to his environment. Thus art is a statement which takes the form of a visual pattern, or design, and presents the reaction of a human being to his experiences." If this is true, then a child expressing his relationships to his world is artistic and is an artist.

The mature artist is often called a prophet of the future, since he, like the creative scientist, ventures into the unknown or little known realms of reality and tries to establish a relationship with them. But the child artist is not a prophet in any sense of the word, for he does not deal with expressing the future other than the immediate tangible one, and his source of references for creative activity are his past and his immediate present. The mature artist with his advanced refined power of abstract thinking can project himself into the world of distant realities while the child is busy developing the broad field of reference he will need before he can hypothesize intelligently of the future.

I have suggested that creative activity is a natural process in a child and that as he grows older his ability to project himself creatively wanes until he has to work to make himself see and express his unique relationship to his world. Why is this so? For one thing, a child is self centered and creates according to his feelings toward objects or situations, but as he matures he becomes more society conscious and aware of the feelings of others as individuals and as groups, and so must consider them and their feelings in considering himself and his world. In doing so he often sacrifices establishing or expressing a truly personal relationship with his expanding world by relying upon society approved symbols and mannerisms. He becomes conscious of the pressures of society and reacts toward them; and society often encourages that which snuffs the spark of creativeness, objectifying and materializing what should be, and once was, personal and subjective. The open minded curiosity of childhood becomes a conforming to rules, biases, and practices of acceptance. Creativity is discouraged by the world of

societies, and materials and facts, and as Alex Osborne has said, "Creativity is so delicate a flower that praise tends to make it bloom while discouragement often nips it in the bud." But, it might be added that creative opportunities and practices make the flower like a mighty tree that digs its roots firmly into the earth and continually reaches higher and higher into the heavens. Here lies the challenge of the creative teacher: to encourage and contribute to the continual expression of an individual's uniqueness without the discouraging aspects of competition, biases, standards, and social taboos.

Throughout this paper, I have tried to present creative activity as being synonymous with growth in a process of change, a forming and reforming of interrelationships between an individual and his experiences. Creative activity acts as the manifestation of growth since it is the behavioral expression of these interrelationships. I have suggested that each individual possesses a unique relationship with a world of his perceptions and that these perceptions are of experiences and are rationally intermingled through the incorporation of the faculties of memory and imagination. These transactions are then synthesized into new relationships through the creative faculty of intuition, and when expressed in behavioral terms, these relationships become the outward sign of creative activity, and as such, they are artistic. This activity may be made manifest through many channels of expression; the creative dance, play, speech, drama, painting, sculpture, etcetera, and though each individual may have a special facility in one or a few of these modes, a truly creative person will be creative through all channels in all circumstances.

Artistic symbols were likened to words, both being abstract representations of existing realities, but artistic symbols were presented as being capable of expressing more personal relationships and thus able to form a more perfect instance of sensate discourse than words, which, though personal when in context, are social symbols of more or less accepted meanings and in this manner they are conforming. Children were cited as natural abstractionists, capable of capturing and recording the essence of that which

they experience, but they were not hailed as prophets of the future rather as interpreters of the past and present.

It has been suggested that maturation through the widening of an individual's social climate and his consequent shift from a self-centered felt relationship with his experiences to a society tempered "will to be accepted" relationship causes a waning of the creative abilities within a child until he has to work to capture and express the uniqueness that once flowed so freely from within him as a child. This is the challenge of all creatively-minded adults, teachers, parents, people who are interested in children; their growth and their eventual adult status in our society. We must educate the individual in such a manner that the naturalness of childhood curiosity coupled with the inherent uniqueness of each individual and the directions his interests provide, will develop a man capable of contributing his uniqueness to a society of other men. Men respected for their uniqueness and combining their individual talents to produce our society. This society would in turn nurture the creative potential of its future citizens and encourage their contributions to it, realizing that the achievements of any society are in reality the reverberations of the achievements of the individuals which comprise it. This society would of necessity and desire encourage and implement expanding the scope of its children's worlds of experiences, so that each might have many opportunities for relationships to be formed within him. Furthermore, it would encourage each individual to search for the uniqueness of these relationships to him, and then present him with ample tools of expression and urge him in their employment through example and word.

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THE RESEARCH COMMITTEE

(continued from page 12)

tions directly addressed to the frontier of our knowledge, experience and problems in research. Our association is already giving excellent attention to important general problems. But, for art education to achieve the mature stature it deserves a new publication is needed. The audience for such a publication may be limited but an important one exists in our universities and graduate schools, and in many of our public schools.

To serve art education well we must attend to the problems of pushing beyond our present frontier of knowledge. One of the most promising ways to do so is through research, publications addressed to particular needs, and continuous discussion and debate about significant issues. To further these directions, the Research Committee has important functions to perform and contributions to make.

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